

"THE ROLLICKING GIRL" Come to the Olympic—Bertha Kalich to Appear in "Monna Vanna" at Garrick—Wilton Lackaye at the Century.

- THE WEEK'S THEATERS.**
- Olympic—Sam Bernard and Hattie Williams in "The Rollicking Girl".
 - Garrick—Bertha Kalich in Maeterlinck's "Monna Vanna".
 - Century—Wilton Lackaye in "The Pit".
 - Grand Opera House—German Stock Company in "The Staff Trumpeter".
 - Odeon (to-night)—German Stock Company in "The Staff Trumpeter".
 - Columbia—Rose Stahl and Vanderville.
 - Imperial—Master Joe Santley in "A Runaway Boy".
 - Havlin's—"Why Girls Leave Home".
 - Standard—Burlesque.
 - Gayety—Burlesque.

When Kalich and Maurice Maeterlinck's "Monna Vanna" come to the Garrick Theater to-morrow something of a stir will follow.

Kalich is a newcomer to the English stage, and "Monna Vanna" is almost as little known to this country. Yet the two approach St. Louis with such approval of audiences in other cities as to make the occasion one of unusual interest.

"Monna Vanna" was written by Maeterlinck, especially for his wife, Georgette Leblanc, who, before her marriage, had won popularity on the French stage. It was acted for the first time at the Nouveau Theater, in Paris, on May 17, 1902, with a cast including Madame Maeterlinck, Jean Froment, Dumont and Eugene-Poe. The drama had an immediate success and was soon afterward presented in nearly every capital of Continental Europe. In Vienna it had a run of 270 nights. In England public presentation of the play was forbidden by the censor—for what reason no one has been able to discover.

But a number of the most prominent literary men and women of London were determined to see a performance of the play, and they formed a Maeterlinck Society, before whose members the drama was acted privately in France. In America the play has been presented in German upon a few occasions, but the production made by Mr. Fiske is the first in the English language either here or abroad. Two years ago Mr. Fiske made a close agreement with Maeterlinck by which he controls the acting rights in the play in the English tongue. The translation used is from the pen of John Savarane, and it has been approved by Maeterlinck.

The action of "Monna Vanna" takes place in Pisa, at the close of the fifteenth century. The city is beleaguered by the Florentine army, under the leadership of Prinzevalle, and the Pisans have been brought to a state of famine. The commander of the garrison, Guido Colonna, driven to desperation, has sent his aged father, Marco, to make terms with Prinzevalle. Marco, scholar and philosopher—returns from his mission with the astounding message that if Giovanna (Monna Vanna), the beautiful wife of Guido, goes to the tent of Prinzevalle at nightfall, clad only in her mantle, and remains there until dawn, the siege will be lifted and provisions in abundance will be instantly sent to the starving citizens of Pisa.

Guido laughs in amazement and incredulity at so insane an offer. Vanna, however, has decided to sacrifice herself for the relief of her people. Guido, enraged by her words, declares that she has seen and that she loves this Prinzevalle, and as she goes forth he heaps opprobrium upon her and upon his father, who has favored the sacrifice.

The second act occurs in Prinzevalle's tent. The fact is revealed that Prinzevalle—who is not a Florentine by birth, but simply a hired soldier of fortune—has by his wonderful successes in the field won the jealous enmity of certain members of the Council of Florence, and they have plotted his overthrow and death. His offer to relieve Pisa is, therefore, no disloyalty. He had known Giovanna as a child in Venice, and through his life of hardship and daring enterprise he worshipped the memory of her and dreamed madly of a possible meeting, which he could not dare hope for. The siege of Pisa makes him master of the situation and he sees, at last, a chance for the realization of his dreams.

Giovanna knows nothing of this and when she enters the tent it is with the expectation of surrendering herself to an unknown and cruel barbarian. Gradually Prinzevalle reveals his heart to her and she, realizing that she is safe from harm, wanders into a field of gentle recollections of their friendship as children. When she learns of Prinzevalle's danger she bids him come with her to the city that he has saved to find safety there, and to receive the homage of the people as their deliverer. Giovanna and Prinzevalle march triumphantly through the rejoicing city to the palace of Guido.

There the triumph ends, for Guido will not accept the victory of the night of innocence and declares that as long as Prinzevalle lives Giovanna will not be pure in his eyes. Stung by her husband's disbelief in her and fearing for the life of Prinzevalle—who, in comparison with Guido seems a noble and worthy lover—she declares that what she said was a lie; that Prinzevalle did possess her, and that, as she was the victim, it is her right to have personal vengeance upon him.

She binds him with her own hands, and as she does so whispers to him that she loves him; that she will save him. As Prinzevalle is led away to the dungeon she demands the key, and, receiving it, she moves slowly after Prinzevalle, indicating that she will release him and with him escape from Pisa.

"It was an evil dream," she says, "the beautiful dream is beginning."

Mr. Short is properly looking for a lam for the Olympic this evening. The combination of Sunday and the eve of the new year is expected to tax the holding quality of even this, the largest of St. Louis theaters.

"Way Down East" is finding a place in the "Rip Van Winkle" class. It always plays to a big business, is presented by practically the same men and women year in and year out, and seems never to get on the nerves of the audiences that see it. It continued its old record at Mr. Cavanaugh's theater last week, and will in all probability go on doing the same season after season while the century lasts.

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Following "Monna Vanna," with Mrs. Bertha Kalich, who opens at the Garrick on New Year's afternoon, comes a farewell week of "The Royal Chef," with Harry Horman in the title part. The Garrick management declares that this will be the last appearance in St. Louis of "The Royal Chef."

Otis Skinner in the new Clyde Fitch play, "His Grace of Grammont," will come to the Century on the departure of Mr. Lackaye. The production is said to be on a scale never before attempted in the city. The play presented by Mr. Skinner, not even accepting his presentation of "Francesca Rimini," is the piece which has the longest life of Charles H. Wright, who has written the libretto for the play. The production is to be the best of the century.

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Until this season Mrs. Kalich has appeared only in plays of French language, but for several years past she has devoted herself to the study of English, and is now said to speak it with perfect fluency. Her latest work, "Monna Vanna," has been a triumph. Harrison Gray Fiske has taken her under his management for a term of years, and said that the actress introduced her to New York in the play which she will present here.

The role of Prinzevalle, an army officer, will be played by Henry H. Stanford, a young English actor, who was for five years with the English actor, Henry Holman, who is well known in St. Louis, has the role of Guido. Frederick Berry is to play an old soldier and philosopher, and Leonard Shepherd, who has lately come from England, will appear as the Italian Venetian.

The company includes a large number of performers technically known to the theater as "extra people," several men and women, though they have no lines to speak, are said to have been very carefully drilled in the work of their parts.

The Garrick announces as its early attraction, Hopper in his new play, "Happeland," by Reginald Koeber, the author of "Robin Hood." The book is by the late Frederic Ranken. The play is described as a comic opera, and the author is said to have been a well-known playwright.

Hopper plays the part of the King of Happeland, and has as his opposite William Randolph, who in this cast is the King of Altruria.

Marquette class, who has done so much to make the recent Hopper ventures a success, appears as Prinzevalle. The other cast of the company is: Charles Ventworth, and Ada Deaves is provided for in a part said to add her personality. There are besides Joseph Phillips, William Wolff and about ninety persons in the cast and chorus, making "Happeland" one of the biggest organizations now on the road.

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WILTON LACKAYE, CENTURY.

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In "Dead Brimble" Fitch pictured the famous son of the Georgian era. In "The Last of the Dandies" produced in London by Berthold Tree, but never done in this country, Fitch drew the portrait of the brilliant D'Orsay, who came in the Byronic age.

There is another Fitch play, "The Coast of the Corn" ("Mistress Betty" rewritten), in which the heroine is a noted actress of the Georgian time.

Mannstett's frolicsome and tureful play, "The Staff Trumpeter," at the Grand Opera House, will be used as the vehicle to usher in the New Year at the Odeon to-night in the version of the German stock company. In vocal equipment no farce is better than this one. The topical songs are smart and touching, and a number of new ones will be interpolated by Max Hanisch and Wuppe, and Gustave Hartstein as Lehmann, a famous German actor.

The comic figure of August Mame, a confectioner, with a young wife, will be played by the German stock company. He plays his Mame as a handsome playboy, but the young wife, with more time upon her hands than she knows what to do with, and therefore with mischief in her eyes, is played by the German stock company, one of the most successful actresses of the German stage.

Next Wednesday night the German stock company will present "The Staff Trumpeter," a society drama as sensational as any of the German stage.

By a curious coincidence it so happens that Clyde Fitch, the author of "His Grace of Grammont," and Otis Skinner, who plays that character, are both natives of Hartford, Conn. The play was recently presented in that city. Mr. Skinner and Mr. Fitch are a clever team, which also can claim William Gillette, Lew Dockstader and Maude Grammont, who have been playing in the same company for many years.

Some time ago, when Mr. Fitch was winning his first spurs as a dramatist, he wrote a play, "The Pit," which he photographed to put in his private office. The photograph still hangs in a most conspicuous place in the wall of that theatrical Napoleon's office in the Empire Theater, New York.

Wilton Lackaye is looking forward to the production of his own play, "The Man and the Law," next season. Mr. Lackaye is a little Vermont school teacher, but a famous character of fiction, and following his portrayal of Svenstal in "Trilby," has come to the city, and is now playing in the "Pitts in Tammany Hall."

He thinks he has found it in Jean Valjean, the hero of the "Hunchback of Notre Dame," which he is now producing in the principal part of the play. Mr. Lackaye has built his play, "The Man and the Law," upon the direction of William A. Brady.

Considerable difficulty is said to have been experienced by the management of "The Virginian" in finding a suitable interpreter of the character of Molly Wood. A little Vermont school teacher, who then seven leading women having been rejected, the role was given to Miss Mary Cornwall, who is now playing in the Century Theater in the play, "The Pit," which is the only one of the seven who possessed the personality required for the part.

When Sam Bernard is not on the stage in "The Rollicking Girl," he is in his dressing room, which he has turned into a dressing room. He is a very good actor, and is a very good manager. He is a very good actor, and is a very good manager.

Arthur Rubinstein, the Polish pianist, will play in St. Louis in February. In the last three or four years Rubinstein has gained a reputation as the largest musical center of Europe.

He comes to America with the Indiana State Orchestra, and is accompanied by his wife, the little Polish girl, and his mother. The latter has probably had more to do in the management of the orchestra than any one else.

It was he who took the boy at the early age of five, and a contract was made with his general as well as his musical career. His first appearance in Berlin was in the orchestra of the Philharmonic. Since then he has played in the largest European orchestras and has been a success in all of them.

One of the most interesting connections with Rubinstein's life is the fact that he is a Jew. He is a Jew, and he is a Jew. He is a Jew, and he is a Jew.

According to Sam Bernard, and he ought to know, for he keeps the show, Hattie Williams has been killed six times this year and dangerously wounded twice. He has been killed six times this year and dangerously wounded twice.

This carnage has occurred during the only serious moment in the play. It is a very serious moment, and it is a very serious moment. It is a very serious moment, and it is a very serious moment.

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BERTHA KALICH, GARRICK.

Symphony Society Not to Render "Dream of Gerontius" This Year

Conductor Alfred Ernst Does Not Believe Four Months Is Sufficient in Which to Train Chorus for the Elgar Masterpiece—Series of Popular Sunday Concerts Will Be Introduced by the Organization January 14—Notes and News of the Musical World.

The "Rollicking Girl" will be presented at the Olympic Theater to-night. Hattie Williams is in the title role. The play is a comedy, and is a very good one. It is a very good one, and it is a very good one.

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